



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

The end of science is efficiency. Efficiency aims to get things done. Has it also the great sympathetic heart, the depth of soul and the exalted vision to tell us what it is worth while to do?

We have discovered that the intellect of man does not compass the full measure of his powers. The essential movement of his life proceeds rather out of sympathy, intuitive understanding, faith, vision, a pure exaltation of spirit that reaches toward things celestial.

The life of the spirit has always been in evidence. In religion it has striven toward celestial good; in art it has striven toward celestial beauty.

Man has always sought to create beauty. In tone, in clay, in pigments and in many other media he has wrought forms to satisfy some peculiar craving of his spirit. This longing is unselfish, unwordly. The values sought are not utilitarian. They belong to a realm of aspiration, distinct from the world of material demands.

Music is close to the idealistic nature of man, for it voices what is within rather than what is without. It is a voice for the expression of fundamental states of feeling which neither words nor graphic forms can so well express.

In its vocal forms, especially in opera, and in some instrumental forms, music may, indeed, seize upon incidents and situations in life and exalt and intensify their emotional aspects; but always music transcends the incident or situation in that it adds beauty—beauty of tone and beauty of tonal design—that was not inherent in the situation itself.

In so far as music quickens profound emotional powers, it energizes to action, for feeling is the mainspring of action; and in so far as it elevates mood from the wordly plane to the plane of the idealistic, it stimulates action along regenerative lines. That it has such capacities makes it of no small moment to education.

---

### MUSIC AND MORALE

A paper read before the Music section of the Wisconsin Teachers' Association at their annual meeting in Milwaukee, Thursday, Nov. 6, 1919.

By RUSSELL V. MORGAN

Head of Music Department, State Normal School La Crosse, Wisconsin.

General Pershing has said that music, next to food and clothing, is the most essential requirement of the American soldier. General Pershing, as we know, was concerned solely with the building of an army that would win and we can be sure that nothing but what he considered essential for the development of the highest type of soldier would be included in the over-crowded program of training our citizen soldiers. It is significant therefore, that music in its various phases occupied so conspicuous a place in his thoughts. In his first set of orders demanding a huge program of equipment making, we find an order which was to revolutionize the American Army band; increasing its size, recognizing the autonomy of the band and raising the standard musically. Raising the leader to the rank of a commissioned officer was a decided improvement in that it removed the band from all authority except the regimental commander. I shall speak of this improvement to greater extent a little later.

In my talk on the subject of Music and Morale, I shall not mention the wonderful work of our army song leaders in the various cantonments, but shall confine myself to personal observations of the musical entertainment afforded the American soldiers in Europe. I can assure you that I always found a very real relation between music and morale of the soldiers. Everyone realizes that a high morale was distinctly necessary for the winning of the war and to that end, every effort was put forth to keep the soldiers mind filled with elevating, refreshing thoughts. This, then, was the mission music was called upon to perform.

The musical activities in the A. E. F. may be classified in the following way: the travelling entertainment companies, composed of civilians sent from the United States and performing on an organized circuit among the various regiments; the musical plays produced entirely within the military organizations; the impromptu concerts given in the huts of the Welfare organizations and the regimental bands and orchestra. Every musical activity presented to the soldiers can be classified under the foregoing captions.

Let us first examine the accomplishments of the traveling entertainment companies. As a rule, they were formed in the United States and sent intact to Europe, there to travel over definite routes performing wherever they found a military unit. This led to a congestion of entertainment activities near large bodies of troops and real scarcity where soldiers were widely scattered. Some of their talent was good but not all; a great number of our best entertainers were in the army and therefore not available for this service. However, considering the handicap that these organizations were compelled to submit to, they accomplished a splendid work and one that they may well be proud of.

The musical plays organized of talent in the army performed as fine a service as could be desired. Each division, consisting of nearly 30,000 men was combed for musical and theatrical talent to produce a musical comedy, often with play and music written by men within the division.

The play was usually good and the music was surprisingly clever considering the difficulties of answering reveille and other calls for duty leaving only a few minutes at a time for actual writing. The music in most cases was arranged for full orchestra and usually in good style. It was not at all exceptional to find several men in each regiment perfectly competent to arrange orchestra score and I believe that this speaks well for American ability in music. Let us guide this talent in the right pathway.

These musical comedies, that being their form, were played before every unit of the division with scenery and lighting constructed with the amazing ingenuity the American soldier had of securing anything he needed, no matter how impossible the difficulties seemed.

Besides this, each regiment boasted of either a vaudeville or minstrel show which included professional talent of no mean degree. I have in mind one regiment which produced a vaudeville show, every act of which had appeared with the same personnel at either the Majestic or the Palace Theatres of Chicago. The orchestra used consisted of only musicians who had actually played in professional theatre orchestras.

How does this concern itself with the morale of our troops? Simply this. For days after one of those 'snappy' shows the eyes were brigher, the faces more animated, the mental outlook more cheerful and happy and military approval was secured because of the quicker reaction to the duties of soldier life manifested at these times. I have seen a sullen, bored group of soldiers become a healthy, cheerful, if noisy, body of normal human beings through the medium of one of these performances. So we can conclude that these soldier made musical plays were a distinct asset in keeping a high morale in the army.

The recreational huts of the Welfare organizations furnished in most cases, the only available place of performance for musical activities. Bands, traveling organizations and musical show groups gave concerts in these huts. One side of their activities should be especially mentioned. A great number of these huts contained a piano, often a painfully decrepit sort of thing that probably had more strings broken than not, and it is certain that none were in tune. This is not at all the fault of the Welfare organization; no piano built could stand the punishment that these noble wrecks suffered. Any soldier, even though he played more with his feet and elbows than with his fingers, was a heaven sent blessing to these weary, lonely men gathered in a hut, often as not the only dry

place afforded them in "sunny" France. Can anyone doubt that these pianos enabling the men to sing the songs of home, even if the songs were usually of a popular kind, were a means of maintaining a high morale when it seemed to be lowering to the breaking point.

Let us pass on to a consideration of the Military Bands and their part in "winning the war." First let us realize that the band was the only musical activity actually incorporated into our army. It consisted of enlisted men and one band was assigned to each regiment. Previous to the war, the band consisted of twenty-eight men who were considered as merely a detachment of the Headquarters Company of the various regiments and the result of this was two fold; the size of the band prevented any possibility of organizing a well balanced concert band, their only purpose was to provide "snappy" march music and such ceremonies as army regulations call for; and secondly the band and bandmen had no standing except as members of one company of the regiment.

These two things have prevented large numbers of musicians from enlisting in army bands; they felt that they could gain little or nothing in a musical way.

As I said before, General Pershing changed this condition for the better upon our entrance into the war. Our bands today call for 49 men and the bandmaster, a size allowing sufficient woodwind for proper balance in concert playing. The bandmaster is now a commissioned officer responsible only to the commanding officer of the regiment. This removes the band from the command of company commander and makes of it a regimental unit. The result is far reaching in the betterment of our bands.

The musical nature of different localities is nowhere more apparent than in our army bands. Material for forming bands is secured in the individual regiments. One regiment being rich in musical members will produce a fine band; another regiment not so fortunate will have a weak band. For instance, a regiment composed entirely of men from a large city will be well supplied with potential band material while the regiment composed of farmers will be decidedly deficient. One regiment I know well had over 75 first class bandmen; of course, 25 of these men were retained in companies to carry rifles. Another regiment comes to mind where 25 decidedly poor performers were all that could be found. This is one grave fault in our present system and can only be remedied by combining all bandmen in the army into one central body to be apportioned in the proper instrumentation to the various regiments.

The lack of standard requirements for bandmasters caused a great variance in the type of music performed by the bands. A few of our bands were excellent concert organizations, the 301st Infantry Band of Boston being exceptionally good. The greater number of our bands were very ordinary and some were simply impossible to listen to.

We may consider at this time the use of classical music and of the popular. Much more popular music was used naturally as our men would call for songs they knew and would not be satisfied until their favorites were played. It is a noteworthy thing to find, however, that the men soon tired of a band which gave them nothing but the popular "jazz" and in organization possessing a band playing really good things a healthy interest in this good music began to make itself manifest. I have seen a great deal of regimental pride built upon the fact that the band performed nothing but good music. The respect given bandmen by the soldiers was very evidently based on the type of music played. The jazz band commanded no respect while the concert band always secured a very definite respect for its members. This is an actual observation.

What part, then, does the band have in helping to hold up the morale? It had an extremely important place in that it was the one musical organization always present with the soldiers. At reveille, at retreat, in drilling and on the march, the band was always present bringing pleasure to the boys from sunrise

to sunset and after giving concerts in the evenings and on Sundays, the times when the restless minds of our men were free of military thoughts and all too open to the poisons of loneliness and moodiness. We owe a great deal to our bands, I repeat, for their wonderful work of upholding the soldier's morale, ministering when no other agency was available.

Before closing, I believe we should mention the place filled by our soldier orchestras. The army regulations provide no place for such an organization yet we find that no regiment was without its orchestra, if only of four or five pieces. Various means of raising money within the regiment were found and music, even instruments in some cases were purchased and the regimental orchestra was in existence. These orchestras furnished the music for the divisional musical shows, regimental shows, dances and informal entertainments in barracks and recreational huts. They filled a place in the cheering of soldiers that no other organization could possibly fill and great honor is due these men who played night after night to entertain their fellow soldiers for no recompense except that of feeling that theirs was a worthy service.

From these things, then, we know that music was indeed an essential need of our military forces and a real factor in the maintenance of a high morale. All the musical organizations serving the American soldier, therefore, are deserving of recognition in their efforts to provide a clean, elevating entertainment that could be enjoyed by all the men of the A. E. F. May we work in the future to make certain that that recognition so liberally bestowed upon music in the late war is not to be lost through the failure of those to whom the progress of music in the schools and communities is entrusted. May music at this time do its share in the raising of the nation's morale such that we will make our way safely through the troubled waters now about us and reach the "Port of Happiness and Prosperity" for all true Americans.

---

### SOME ENGLISH OPINIONS

Reprinted from the Musical Herald, London.

The signs of development in England musically were indicated last month in an interview with Dr. Coward in the *Eastern Morning News*. They are found in abundance on all hands, in every phase of the musical art: creative, executive, interpretative. The British artist is being given a chance through the foreigner, chiefly the German, being kept out. Our pianists before the war were being kept down through the fuss made of foreigners. Our English singers sing with true intonation and with artistic grace as well as dramatic fervour. Nowhere can any band be found to touch the point of excellence reached by our Guards' bands. The English orchestral player is the finest going. No country can boast such splendid choral singing as the British people can. It would be a good investment if the English Government sent a chorus from this country abroad to dispel the idea, fostered by Germany, that as a musical nation we do not count. Quite a host of brilliant young writers are bent on proving that Britain can create good music. Half a dozen great conductors in London alone would be placed before Richter if he were to re-appear. All that is wanted is a little patriotism.

Chorus-singing is a subject on which Dr. Walford Davies has authority to speak. In the *Daily Telegraph* he says that during the war our possibilities were found to be splendid, our present average attainment is primitive and the supply of apt songs is meagre and scattered. He speaks of the sheer joy and the natural value of spontaneous chorus-singing. Some school chorus-singing has not the warmth or intensity of an old farthing dip. We have no tradition. A singing